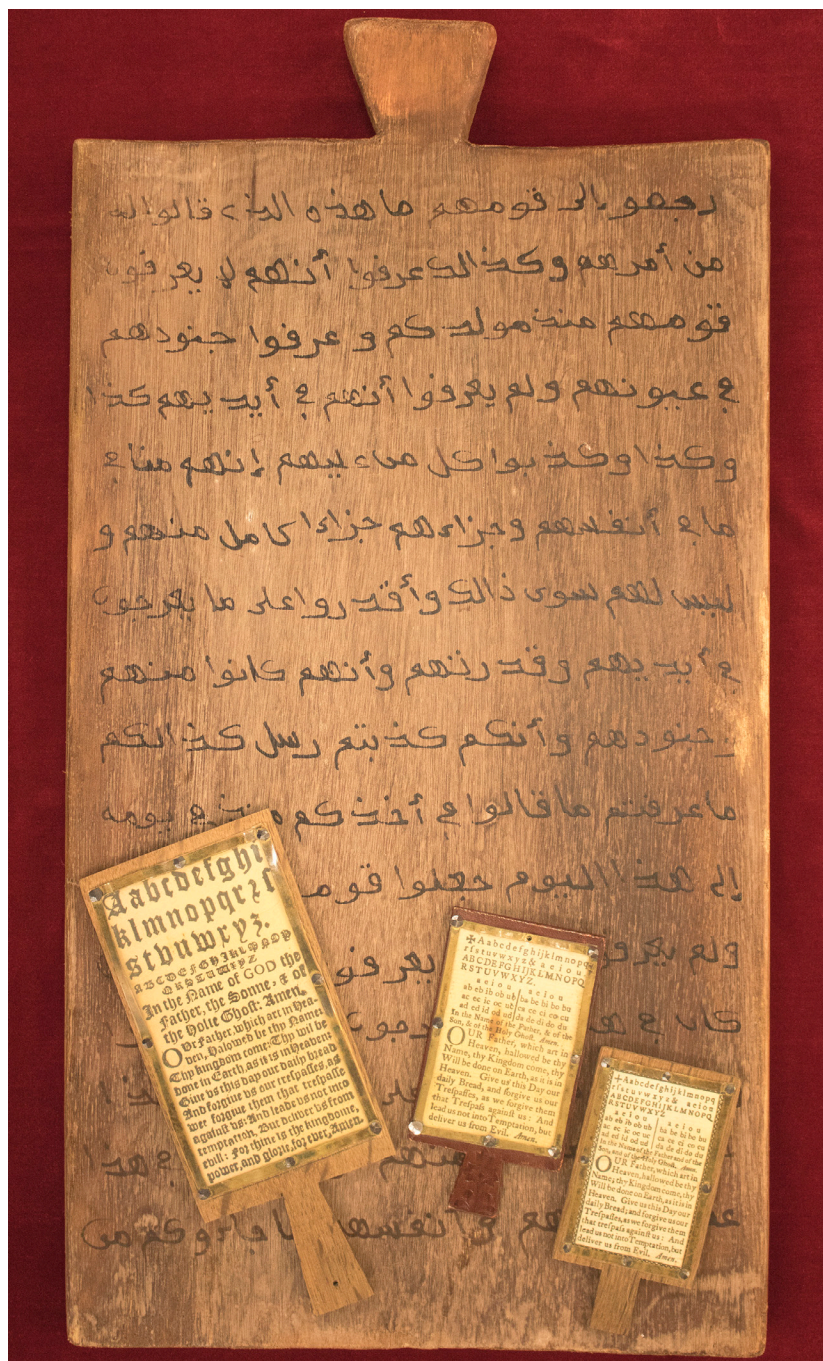


THE JOURNAL

BOOK CLUB OF WASHINGTON * FALL 2018



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EDITOR'S NOTES ON THIS ISSUE

David Wertheimer

Welcome to the Fall 2018 issue of *The Journal of the Book Club of Washington.*

Each of us builds our libraries around specific interests or topics. For some, a favorite author, subject, or historical era may fuel our acquisitions. For others, our collections may reflect specific technical, artistic or philosophical areas of inquiry. We may accumulate books focused very narrowly on a specific time or place that holds an important place in our hearts, or very broadly in ways that reflect an appetite for global knowledge that reaches across multiple cultures.

As issues of *The Journal of the Book Club of Washington* come together, it's fun to discover unexpected themes that are woven through each of the articles in ways that create a distinct, if surprising, consistency in the matters being explored by our authors. In the current issue, what struck me about our contributors is the varied ways in which our personal or professional interests and passions in life sit at the center of explicating the ways we accumulate books and build library collections. For those of us who enjoy our peculiar status as bibliophiles, there is – more often than not – something specific that connects us to the “what”, the “why” and even the “where” that motivates the contents of our libraries.

For Book Club of Washington President Gary Ackerman, his fascination with Dard Hunter is rooted in not only Gary's enjoyment of the Arts & Crafts movement, or in Hunter's skills as a papermaker, but in the very distinctive and historic geography of Stubenville and Chillicothe, Ohio, which played such an important part in Gary's own family story.

In contrast to this hyper-local focus that drives the content of some of Gary's library, Michael Taylor's article about “The Global Book” exhibition at Western Washington University, reveals how Michael's scholarship approaches the ways different cultures create core concepts and definitions of what books are and what they can do. Whether in content, material composition, binding, or even the specific orientation of illustrations and maps, Michael reflects an appreciation of how varied cultural contexts are so critical to understanding what a book is, what it looks like, and what it is able to achieve.

Long-time Book Club member Claudia Skelton offers a thorough description of the different types of bibliographies that are an essential companion to any serious collector. What brings this essay to vivid life is Claudia's story of her own journey of recovery from a serious health crisis – and how her discovery of the joys of walking as part of regaining strength and stamina has resulted in her desire to create what may be a unique contribution to the field: A bibliography of books about walking in America. For Claudia,

intellectual and personal passions have combined in her book collecting in ways that bring special power to the contents of her library.

In my own modest contribution to this issue, I explore the origins of my passion for the era of early printed books (called incunabula), that I can identify from both a fascination with history and regular childhood visits to the Pierpont Morgan Library in New York City. Although the library staff probably considered me something of an oddity – young teenagers with an interest in incunabula are few and far between – they humored my interests and fueled what would, in adulthood, become the core of my bibliophilic interests and the primary focus of my collection.

Finally, the brief sketch of the distinguished 2018 Emory Award Winner, Martin (Marty) Greene, makes clear the connections between a life of travel adventures in exotic locations, his status as a Fellow in The Explorer's Club, and his remarkable library, filled with books about rugged and remote places, including the Arctic, Greenland, and the wilds of Alaska before it became an American state.

And so, as you (hopefully) enjoy the current issue, I encourage our readers to contemplate the particular histories, interests and passions that drive your own collecting habits. Are they connected to specific authors that had a particular impact on your life? Or perhaps a teacher or mentor who encouraged you to pursue specific interests? Are they rooted in a particular historic era or important location? Perhaps the contents of your bookshelves are driven by some story or places you loved as a child, or offered insight or opportunity during particularly important phase of your life? Or, could it be that your collecting interests emerged from a challenge or obstacle that you may have encountered and overcome in your journey into the present moment?

I suspect, for each of us, there is a specific reason why we collect what we collect. For some of us, we may not even be fully aware of the forces that drive our acquisitions. But it is in understanding and appreciating what lies at the core of our specific interests as bibliophiles that we will come to a deeper understanding not only of the contents of our bookshelves, but the ways in which our own experiences – both positive and adverse – have shaped our lives. From this perspective, our collections can offer a window into what makes each of us unique. Our libraries are, in essence, an extension of our experiences of the world, capturing and reflecting much of what we consider to be specific and important aspects of our own stories.

Maybe that's one of the reasons we're so passionate about our books. They are an expression not only of what we like to read and ponder, but who – at our cores – we actually are.

David Wertheimer, Editor,
The Journal of the Book Club of Washington



MY LIFE WITH DARD HUNTER

Gary Ackerman

I have been a fan of Dard Hunter for quite some time now. I mentioned my interest in Dard to Andrew Hoyem after his talk on fine presses given at a Book Club of Washington dinner a few years back, thinking it might get an approving nod. Instead, the response was “A bit crude, don’t you think.” I was a bit crestfallen by the low esteem in which he seemed to hold Dard Hunter and embarrassed by revealing my apparent lack of sophistication and knowledge of fine press printing. I did not, however, give up on Dard. My faith in him has been rewarded by the subsequent publication of two wonderful books, one by Larry Kreisman on Dard’s work as a graphic artist and the other a comprehensive biography by Cathleen Baker. These books are discussed below as well as some very nice Dard items I have acquired since the Hoyem exchange.

Why collect someone or something? Is it because there is something that piques our interest and then resonates with us? For example, I play golf, so I collected books on golf until I discovered there are way too many (and that I would never have a collection remotely comparable to John McClelland’s). Nevertheless, and after swearing off golf books (but not books by the incomparable sportswriter Bernard Darwin), I bought Bernard Darwin’s *The Golf Courses of the British Isles* (London: Duckworth & Co., 1910), perhaps the epitome of golf books, at Peter Harrington’s in London. (Aren’t trips a vulnerable time for shoppers!) Beautifully illustrated with tipped-in plates by Harry Roundtree, Darwin’s book describes the best courses in England, Scotland and Ireland – courses that are all still among the best in the world and some of which I have played. But enough about golf...

What was it about Dard Hunter that spoke to me? First, as serious fan of the Arts & Crafts period, I loved the elegant designs in the books and publications he did at The Roycrofters. Second, his singular approach to bookmaking reminded me of my dad. Both Dard and dad preferred to work alone and do it all. Third, was where he lived and worked – Stubenville and Chillicothe, Ohio – places well known to me and my dad.

I first learned of my personal “connections” to Dard Hunter’s in his autobiography *My Life With Paper* (Knoph, 1958). I acquired this first edition at Title Wave Books on Mercer Street in exchange for an armload of books – which remains several decades later as one of my most



A selection of Dard Hunter's books from the collection of Gary Ackerman.

successful book culling efforts.

My father, Dr. G.B. Ackerman, had a general practice in Wellston, Ohio, a small town in a corner of Appalachia. With his office in the basement of our house, dad had no receptionist or nurse to assist with patients and no bookkeeper to handle billing. Office hours every day, only leaving time for golf on Thursday and Sunday afternoons. He liked to be in control, at least in his own domain. A long-time smoker of cigars, cigarettes and pipes, he quit in the early 1960s after reading the medical literature on its harmful

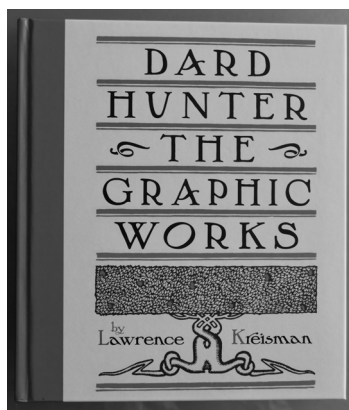
effects and banned smoking in his office (the first non-smoking place in Ohio?); but, alas, not upstairs where my mother smoked away for decades until being forced by illness to quit.

Dard also liked to do it all and have total control of the product. For his remarkable series of books on papermaking by hand around the world, he travelled widely, collecting not only paper samples, but also books and equipment documenting the way paper has been made by hand for centuries. For many of his books, he wrote the text, made the paper, designed and cut the typeface, bound and sold them in limited editions by subscription during the Great Depression. As Cathleen Baker makes it clear in *By His Own Labor – The Biography of Dard Hunter* (Oak Knoll Press, 2000), her comprehensive book on Dard's life and work, he had very high standards for scholarship, design and production.

William Joseph "Dard" Hunter was born in Stubenville, Ohio on November 29, 1883, where his father, William Henry Hunter, owned the Stubenville Gazette, the local newspaper. Stubenville was also the home of my dad's aunt Zula and her husband George. My dad, born and raised in Columbus, would stay with his aunt and uncle when he worked summers in steel mills in Stubenville while going to Ohio State University in the

1930's. According to dad, he would clean off the soot and grime from the steel mill by swimming across the Ohio River. Dard's father sold the Gazette, bought the Chillicothe *News-Advertiser*, and moved the family to Chillicothe, Ohio in 1900. Chillicothe is 35 miles from Wellston, halfway to Columbus, where my grandparent lived. Chillicothe was noteworthy (to me) as the site of the foul-smelling Mead Pulp and Paper Company's mill. Between Dad's cigar (before the ban!) and the paper mill, we could all count on my getting car sick when we neared Chillicothe. As the cigar went out and we passed through Chillicothe, I was usually graduated to the front seat where I could enjoy the rest of the ride in comfort. It was not until much later that I discovered that Dard Hunter was at that time living at Mountain House, his home in Chillicothe.

Chillicothe still has many fine brick buildings, one of which became known as Mountain House, a gothic castle-like house built by a prosperous German businessman in the 1850s on a hill overlooking downtown. Dard bought the property in 1919 and soon established his imprint: Mountain House Press. Dard wrote and published most of his works on papermaking at Mountain House Press. His first books, which he wrote, set and printed by hand, were *Old Papermaking* (1923), *The Literature of Papermaking* (1925) and *Primitive Papermaking* (1927). After taking a break for several years to make paper (see discussion, below), he then proceeded to write and print books on papermaking in China and Japan (1932), Southern Siam (1936), and Indo-China (1947). His greatest work, *Papermaking by Hand in America* (1950), was produced jointly with his son Dard Hunter, Jr. Except for the last, these books were the work of one man. Dard researched and collected samples of old papermaking traditions, wrote the text, designed and cut the typeface, printed on hand-made paper (often his own), bound the books with samples laid in and sold them by subscription. Dard Hunter was the ultimate art and craftsman.

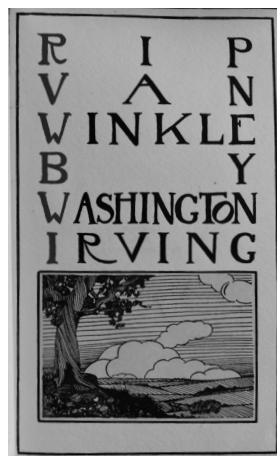


Dard Hunter – The Graphic Works, by Lawrence Kreisman

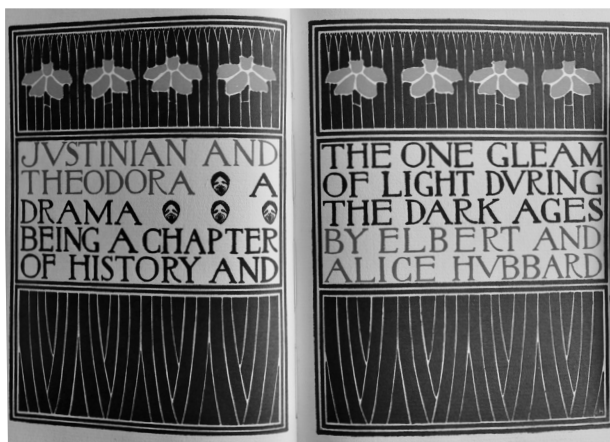
After Dard's death in 1966, Mountain House became Dard Jr.'s home, where he wrote *The Life Work of Dard Hunter* (Mountain House Press, 2 volumes, 1981 and 1983). Dard Hunter III lives there now, where he maintains Dard Hunter Studios, an active business selling products based on his grandfather's graphic designs. Photographs and a brief history of Mountain House can be found in *A Passion for Paper, Life and Legacy of Dard Hunter*, Fine Books and Collections, March 2010.

Although Dard is perhaps best known for his books on the history of papermaking, my initial attraction to him was as a designer at The Roycrofters, one of many workshops that flourished in our country and in England and Europe during the Arts & Crafts period. A young Dard Hunter joined The Roycrofters in 1904 and quickly became one of its best graphic designers, designing books and covers for Roycroft publications and even stained glass windows. Dard's career as a designer is covered and beautifully illustrated in *Dard Hunter – The Graphic Works* by Lawrence Kreisman (Pomegranate, 2012).

As many reading this article will know, Larry served, until retiring earlier this year, as Program Director for Historic Seattle and is a noted expert on architecture and design of the Art & Crafts period, as demonstrated in his book (co-written with Glenn Mason) *The Arts and Crafts Movement in the Pacific Northwest* (Timber Press, 2007). Larry and his partner, Wayne Dodge, are noted collectors of all things relating to the Arts & Crafts period in the United States, England and Europe, examples of which were recently exhibited at the Frye Museum in Seattle. In fact, it was at a dinner with Larry and Wayne at our house that Larry told me, after I mentioned my interest in Dard Hunter, that he had just written a book on Dard's design work and that would be published later that year. I could not have been more surprised and thrilled. Quite a contrast to the Hoyem exchange!



Over the years, I have been able to include a number of Dard Hunter books and publications at The Roycrofters in my collection. Of particular beauty are covers, title pages, initials and other elements in *Rip Van Winkle* by Washington Irving (1905), *Nature, a collection of essays* by



Two representative examples of Dard Hunter's distinctive designs: *Rip Van Winkle* (1905) and *Justinian and Theodora* (1906)

Ralph Waldo Emerson (1905) and *Justinian and Theodora*, a play by Elbert Alice Hubbard (1906). I acquired all of these books from Mark Wessel.

Although Dard was at The Roycrofters only from 1904 to 1910, his designs were used in Roycroft publications for years after and still survive at Dard Hunter Studios.

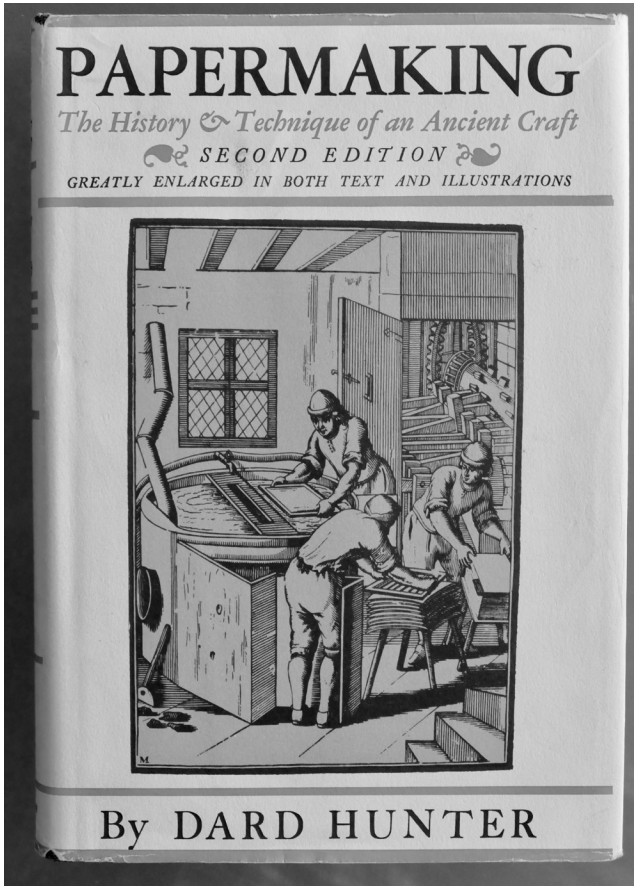
Dard's designs, while his own, were influenced by the work being done by Charles Rennie Macintosh in Glasgow and by artists in Europe, particularly those in Vienna. Publications showing their work were available to him in The Roycrofters extensive library. He went to Europe twice between 1908 and 1911 to study and work as a graphic artist. (I have many books on Macintosh and architects and artists of the Vienna Succession and have made my pilgrimages to Glasgow and Vienna to see firsthand the wonderful buildings and art from this period.) It was a visit by Dard to an exhibit on papermaking and typefounding artifacts at The Science Museum in London in 1911 that excited an interest in papermaking, particularly paper made by hand, and changed the focus of his life's work.

By 1907 paper was no longer being made by hand in America. Dard sought to change that by setting up his own paper mill on the Hudson River in 1911. Due to insufficient water flow that mill did not succeed. He soon began researching papermaking, publishing his first article on the subject, *Ancient Handmade Paper*, in *The Miscellany* (Vol. II, No. 4, December 1915), a copy of which I acquired from Taylor Bowie. Thanks to my dear friend Claudia Skelton, I also have a version of the same article very nicely printed by Andre Chaves at Clinker Press for the Zamorano and Roxburgh Clubs in 2010.

After moving to Mountain House in 1919, Dard began writing his books on papermaking. Dard had not given up his dream of making paper by hand. Between 1927 and 1932, the Mountain House Press was on hold while Dard established a commercial hand papermaking mill in Lime Rock, Connecticut. In 1930 the first paper was made. Unfortunately, the mill did not thrive, due in part to the Great Depression, and it was sold at auction in late 1933. While in operation, the mill provided Dard with enough handmade paper for many of his later limited edition books.

Although I do not have any of limited edition books on papermaking, I have several of his books that were published commercially. These include *Papermaking Through Eighteen Centuries* (William Edwin Ridge, 1930) and his most comprehensive treatment of the subject *Papermaking – The History & Technique of an Ancient Craft*

(Second Edition, Greatly Enlarged in both Text and Illustrations, Borzoi Books, 1947).



Dard Hunter's class work on the history and technique of papermaking.

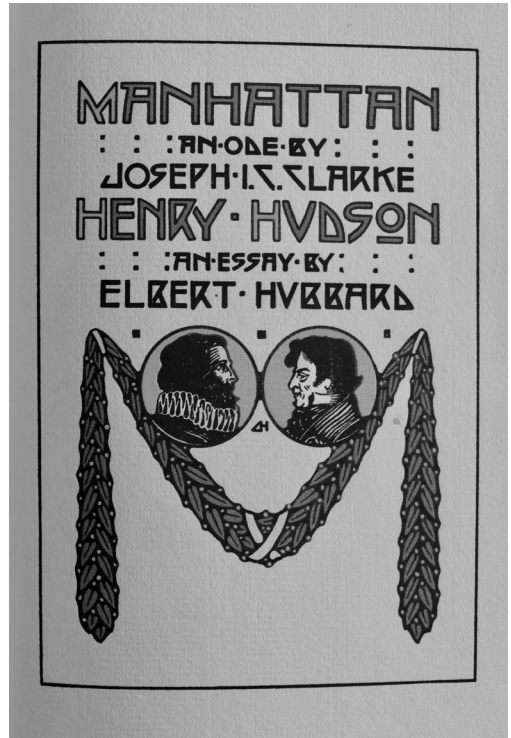
While I have enjoyed my fine examples of Dard's graphic works, I must confess not to have delved deeply into his quite detailed books on papermaking. I have recently been encouraged to remedy this deficiency after reading *Paper* by Mark Kurlansky (Norton, 2016), author of one-word title best sellers such as *Cod* and *Salt*. In *Paper* Kurlansky has written a very interesting account of the invention and use of paper through the ages. (It did not hurt that Dard gets an early mention – page 2.)

Dard Hunter is widely considered to be the father of the revival in interest in handmade paper in our country. A collection of the books, papers, equipment and artifacts that Dard gathered during his decades of research are now housed at the Robert C. Williams Museum of Papermaking at Georgia Tech, where it is maintained by the Friends of Dard Hunter, an organization formed to preserve Dard's collection and to "promote and encourage the continued and creative practice of hand papermaking, allied paper arts, the book arts, and other arts practiced by Dard Hunter." I am now a member of Friends of Dard Hunter.

Many articles have been written about Dard as noted in by Helena E. Wright in *Dard Hunter at the Smithsonian*, *Printing History*

28, Journal of the American Printing History Association, Volume XIV, No. 2, 1992. She notes that there were numerous articles written in the 1920's and 1930's about Dard's "one-man books."

I got to visit Mountain House with my wife and parents a while ago. Dard Hunter III graciously gave us a tour of the beautiful library and stained glass windows done by his grandfather. I bought a nice Roycroft book with cover and title page by Dard Hunter (*Manhattan* by Joseph K.C. Clark and *Henry Hudson* by Elbert Hubbard (1910) and my dad bought welcome mats for our homes.



Dard Hunter at his finest. His printing of Manhattan and Henry Hudson.



Notes

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Biography of the author

Gary Ackerman collects books modestly on a variety of subjects from his home on Queen Anne in Seattle. Gary was introduced to the Book Club of Washington by his friend Carolyn Staley several decades ago and now serves at its President. Gary is a lawyer with Foster Pepper PLLC.





"THE GLOBAL BOOK" EXHIBITION AT WESTERN WASHINGTON UNIVERSITY

Michael Taylor

In his bestselling *Destiny Disrupted: A History of the World Through Islamic Eyes*, Afghan-American writer Tamim Ansary tells about his experience in the fall of 2000 developing a new high school world history textbook. One of his first tasks was to decide on a table of contents in collaboration with a team of scholars, teachers, education officials, and sales executives. As the work progressed, Ansary was shocked to discover how inconsequential the others seemed to regard Islamic history in relation to “the story of mankind.” Equally puzzling was that when the team finally agreed that Islam merited an entire chapter of its own, the other two chapters in that unit focused on civilizations that disappeared many hundreds of years ago (pre-Columbian America and ancient Africa), a subtle rejection of Islam’s ongoing influence in the world. Amazingly, even this was better coverage than Islam had received in a 1997 textbook, where it shared a chapter with the Byzantine Empire and was lumped into a unit on the Middle Ages. “In short,” Ansary writes, “less than a year before September 11, 2001, the consensus of expert opinion was telling me that Islam was a relatively minor phenomenon whose impact had ended before the Renaissance. If you went strictly by our table of contents, you would never guess Islam still existed.”

Much has changed since 2001, but old legacies die hard. Surveys of book history, too, like world history, still tend to place the West at center stage, whether or not this might make sense to people in other corners of the world. Partly as a way of taking a small, local step away from the worldviews that Ansary sound so frustrating, the Western Washington University Libraries hosted a large exhibition titled “The Global Book” from March to September 2018. Approximately fifty items drawn from the library’s rare book collections, including many recent acquisitions, offered a broad perspective and challenged visitors to think about questions like: How do books’ physical attributes reveal cross-cultural influences? Have the same creative impulses emerged in places hundreds of years and thousands of miles apart? Can juxtaposing one book with another tell us something about each that we cannot get by looking at just one? More than 500 visitors took up the challenge, including members of the Book Club of Washington who made a special trip to Bellingham in July.

One major theme that the exhibit explored was the widespread nature of ideas. Among the items on display were a facsimile of the thirteenth-century Anglo-Norman manuscript known as the Trinity Apocalypse and an original Persian miniature, probably dating from around 1800. The selections underscored the fact that manuscript illumination was not unique to medieval Europe. From its beginnings in Italy and Byzantium, it spread outward, intersecting with other artistic traditions. In Persia, it was infused with elements of Chinese painting carried westward by Mongol invaders around the time of the creation of the Trinity Apocalypse in England. Eventually, it reached as far as Mughal India, where illuminated manuscripts not substantially different in technique or layout from their medieval European counterparts were still being made in the nineteenth century.



Manuscript illustrations across centuries and cultures: The Trinity Apocalypse (13th century) and a Persian miniature (ca. 1800).

In the last week of December 1999, amid celebrations over the turn of the millennium, the documentary TV series *Biography* polled viewers and came up with a list of the most influential people of the last one thousand years (at least according to U.S. public opinion). The winner was not a politician, explorer, or religious leader, or even a great scientist, humanitarian, or freedom fighter, but a printer, Johannes

Gutenberg. Although I still think this was a great choice, not many viewers, I am sure, understood that by the time Gutenberg began printing with moveable type in Europe, it had existed in some parts of Asia for centuries. “The Global Book” exhibit tackled the most common misconception surrounding Gutenberg by displaying several examples of early Chinese and Korean printing, including a facsimile of the *Jikji*, a guide for students of Buddhism, that was printed with moveable metal type in Korea in 1377, almost eighty years before the Gutenberg Bible. Not only did Gutenberg not invent printing, he didn’t even invent it in Europe. By the 1450s, if not earlier, a small number of books were being printed in their entirety with large wooden blocks into which an entire page’s contents—text and image—had been cut. Despite the easy integration of text and image, the concept never took off in the West, since cutting thousands of letters into blocks was too laborious. In Japan, however, where the vast number of written characters made printing with moveable type unrealistic, woodblock-printed books fared much better, flourishing from the 1600s into the early twentieth century. A facsimile of a fifteenth-century German “pauper’s Bible” and several Japanese illustrated books from the mid-nineteenth century were displayed in the exhibition to point out this connection.



Illustrated covers on a mid-19th-century Japanese book.

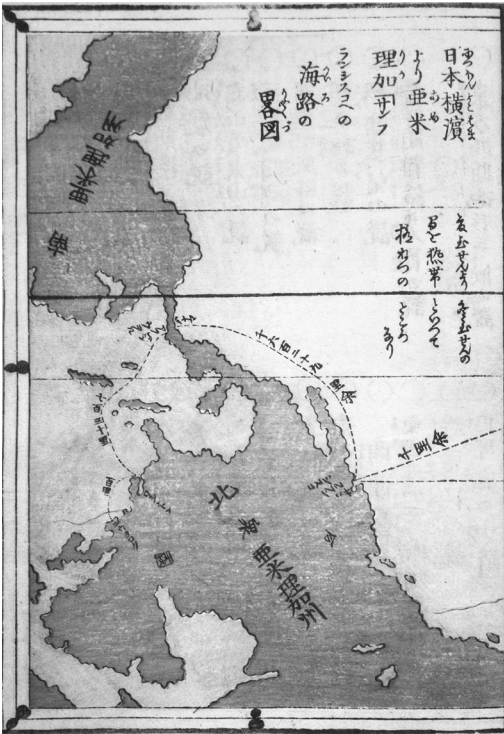
When I talk to students about book history, one topic that we often go over is the development of publishers' bindings in the nineteenth century. Starting with the simple cardboard covers of the 1820s, we move on to the patterned-cloth and pictorial bindings of later decades. Only recently have I begun including Japanese books in these discussions. By the mid-1800s, a few Japanese publishers, too, were issuing books with standardized, illustrated covers. Foreshadowing Japanese refinements to Western inventions like cars and radios in the twentieth century, they also took the idea up a notch. "The Global Book" exhibit contained several examples of Japanese books with cover designs that extend across two or more volumes, a novelty seldom seen in the West.

Teaching devices once used in schools in England and Africa offered further examples of familiar ideas in Western book history showing up in places that may come as a surprise. Originating in the Middle Ages, hornbooks were small wooden paddles covered with a thin piece of translucent horn which protected a slip of paper containing the alphabet or a text such as the Lord's Prayer. This text could be swapped out as needed. In Islamic parts of Africa, writing boards fulfilled a similar function and were used to teach children to read, memorize, and recite the Quran. When a student finished learning one passage, the ink was washed off and another passage written in its place. (The biggest difference between hornbooks and writing tablets was their size, with tablets being large enough to hang up in front of an entire class.)



English hornbooks and a Quranic writing board.

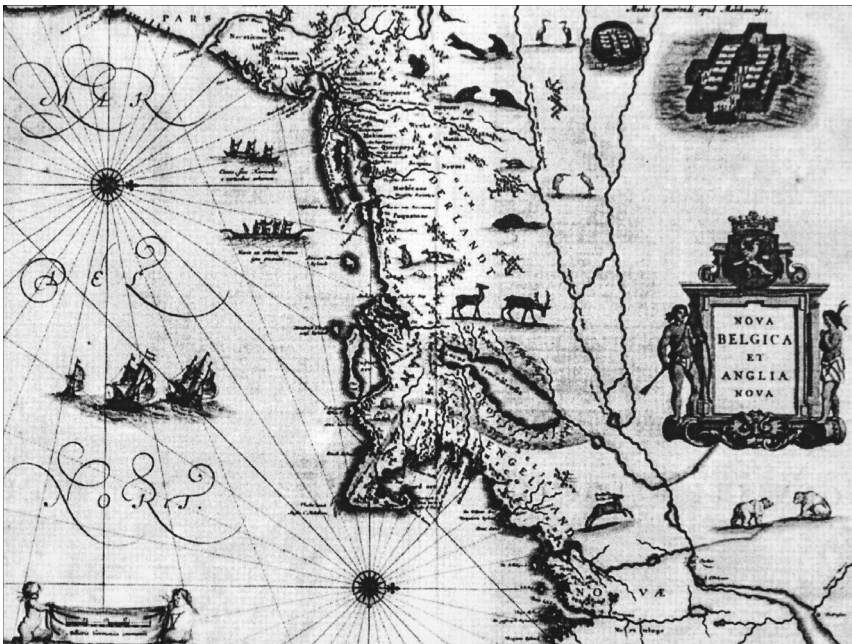
The exhibit used cartography, too, to explore the theme of the widespread nature of ideas. A south-oriented map of North and South America from an 1872 Japanese book titled *Seiyo Shinsho* ("New Book on the West") looks strange to modern eyes used to seeing



South-oriented 1872 map of the Americas from *Seiyō Shinsho*.

north at the top.

But there was a time when even in the West, map orientation was more flexible than it is today. Visitors to the exhibit saw two examples of this. One was a west-oriented chart of the east coast of North America from Joan Blaeu's *Atlas Maior* (1665). It depicts the coastline as it would have appeared on the horizon to sailors traveling towards it. The other was a reproduction of a medieval "T and O" map. Conceptual rather than literal, it places the Orient at top, this being the source of both the sun in the sky and the son on earth (Jesus Christ).



West-oriented Blaeu map of the east coast of North America, 1665.

Cross-cultural influence was another theme of the exhibit. Items from WWU's Mongolian Studies Collection, among the largest in the world, included an eighteenth-century printing of the Jataka tales. These stories about early incarnations of the Buddha were displayed alongside a related book from WWU's Children's Literature Collection: Ellen Babbitt's *More Jataka Tales* (1922). In her introduction to this English retelling of the stories, Babbitt wrote that although some were of no interest to non-Buddhists, others contained teachings of universal value, such as kindness to animals. She also pointed out that the stories had inspired Western writers as far back as Chaucer and Boccaccio.

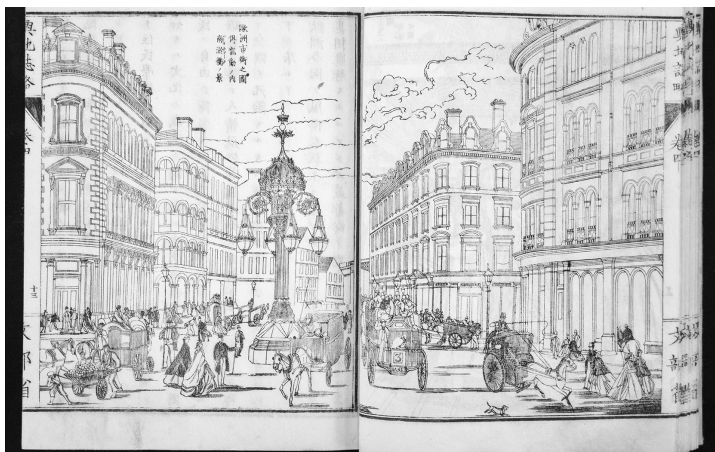
The theme of cross-cultural influence is even stronger in another book from the exhibit. *Chin Chin Kobakama* (1909) was part of the Japanese Fairy Tale Series issued by Tokyo publisher Takejiro Hasegawa, who began publishing books on Japanese subjects for Western audiences in 1885. Translated by foreign residents in Japan into all the major European languages, the series was still in print in the 1930s. Travelers would have purchased the stories as souvenirs or shipped them overseas as gifts; once their popularity had caught on, they were also exported for sale in the West. Much of the books' charm comes from their brightly colored woodblock illustrations, done in a traditional *ukiyo-e* style by Japanese artists. Their most striking feature, however, is the crepe paper—known as *chirimen* in Japanese—on which they are printed. Hasegawa revived this novel technique, used at least as early as 1800, as a marketing ploy for selling books to Westerners. After the pages were printed, a special press was used to give them a crinkled appearance. The books are a fine example of a publisher responding to foreign tastes and combining cultural influences to come up with something unlike any other.

Sometimes, ideas that date back hundreds or even thousands of years reappear in different times and places. WWU's exhibit looked at the theme of "what's old is new again" through several items, including three examples of erasable writing: a replica of a Roman wax tablet and stylus, a writing board from Rajasthan (ca. 1850), and an electronic "Boogie Board" with LCD screen. A facsimile reproduction of a manuscript of the *Masnavi*, a work by the thirteenth-century Sufi poet Rumi, contains several pages that have had a pattern cut into them that imitates the latticework found in Islamic architecture. Depending on whether the page is turned to the left or right, a slightly different image or verse comes through from behind. This was paired in the exhibit with the slipcase for *Things I Have Learned in My Life So Far*, an artist's book published in 2007 by graphic designer Stefan Sagmeister. As with the Rumi manuscript, portions of the paper have been cut out to reveal another image—in this case, either a photo of the artist or the colorful wrappers

on one of the fifteen booklets that make up the larger work. Mixing up the order of the booklets will produce fifteen different slipcase covers. Also on display was a stick chart like the ones that Polynesian navigators used until modern times to record knowledge of wave directions and cross-currents between islands. During World War II, Australian pilot Harold Gatty adapted this navigation technique and included it with others in *The Raft Book*, a survival guide for castaways, which was also on display. Modern innovations, these objects remind us, are not always as innovative as we may think.

A related theme that “The Global Book” examined was alternative applications of the same medium. Two approaches to engraving that are literally worlds apart—an eighteenth-century European copper plate and a palm leaf manuscript from Southeast Asia—provided examples of this. Both surfaces were incised with a burin or other sharp tool and covered with ink. Any excess was then wiped away, leaving only what had settled into the grooves. From there, the copper plate was used for printing, whereas the palm leaf itself became the end product, i.e., one leaf (literally) of a book. The latter application was no less ingenious than the other. Although it could not be used to print multiple copies, the slightly recessed writing reduced the loss of text as the book’s unbound leaves rubbed against each other over time.

Several books looked into the idea of physical evidence of global networks. In other words, a book’s textual content might not tell us anything at all about how one culture interacted with another but, through its physical characteristics, provide nonverbal clues about that relationship. For example, the Trinity Apocalypse, examined through the lens of material culture, hints at the existence of a trade network between medieval Europe and Afghanistan, the source of the lapis lazuli that was ground up to create the manuscript’s deep blue pigment. WWU’s copy of John Langhorne’s *Solyman and Almena: An Oriental Tale* can be studied in a similar way. The story was originally published in England in 1762 and was one of many eighteenth-century European novels inspired by the *Arabian Nights*. The individual copy of it now in Bellingham demonstrates how books travel the world and resist our efforts to pin them down to one single time and place. After the story’s initial publication, it crossed the Atlantic to America, where it was republished in Connecticut in 1799. WWU’s copy of this edition journeyed still further. According to an inscription, it was “The property of William R. Gardner, lying at anchor in Owana on the coast of Africa, June 21, 1829.” Langhorne’s tale, we learn, moved in its own global network—one that closely resembled the “triangular trade” that transported slaves, sugar, and manufactured goods between Africa, America, and Europe.



Three views of Southwark Street in London from a Meiji-era encyclopedia, the Illustrated London News, and today's Google Street View.

A Meiji-era encyclopedia of world geography shows yet again how books can, in nonverbal ways, tell us something about international communication networks and the flow of information between cultures. The volume on Great Britain contains a Japanese woodblock print depicting Southwark Street in London. A little bibliographic detective work reveals that the artist copied and adapted the image from a wood engraving published in the *Illustrated London News* in December 1865. We can take the investigation a step further, too, by going to Google Street View and comparing the historical images with what the street looks like today. Not much, it turns out, has changed. Even though Japanese readers in the nineteenth century received nearly all of their information about the West indirectly, it was not necessarily inaccurate.

“The Global Book” exhibition provided much food for thought about how book history, in all its variety, shows our common connections, inspirations, needs, and values. In a 2011 TED Talk, Washington-based travel writer and TV host Rick Steves told about how he had been raised to believe the world was a pyramid, with America at the top and everyone else trying to catch up. Travel helped him see things more like they actually are. Long ago, St. Augustine spoke from similar experience when he observed that “The world is a book, and those who never stir from home read only one page.” In the end, opening our eyes to the achievements of other cultures can sometimes bring us to a truer understanding of our own.



Biography of the author

Michael Taylor is Special Collections Librarian at Western Washington University. He holds graduate degrees in history and library science from Indiana University and has received additional training from Rare Book School (University of Virginia) and California Rare Book School (UCLA). Located in historic Wilson Library, WWU's Special Collections is a unit of the library's Division of Heritage Resources, which works to support teaching, learning, and research through documenting the history of our community, region, and world.





WHY BIBLIOGRAPHIES MATTER

Claudia Skelton

Reading books has always been my favorite activity, and I have had a considerable number of books in my home library since I was a child. More than 20 years ago, because I wanted to enhance both my knowledge and the quality of my home library collection, I became a more focused collector of antiquarian books. To learn about the relevant publications that were of interest to me, I recall a dealer friend providing a few bibliographies to review on specific subjects, authors, and printers of interest to me. One example was a pamphlet listing the many hundreds of published writings of Lawrence Clark Powell.

At the time, since I understood little about the importance and contents of bibliographies, it was daunting to think that reviewing these lists was how I could gather the best and most appreciated set of books for my collection. The lists I reviewed were primarily simple lists – (e.g., author, title, publisher, date) – of publications on a given subject.

However, my interests as a bibliophile have evolved; I've now developed an enhanced perspective regarding how bibliographies can be differentiated into various types. I've also learned to appreciate the unique perspectives of individual bibliographers. Bibliographies are an especially rich resource for book collectors, book dealers, and book scholars as we go about developing and understanding our collections.

Types of Bibliographies

At its most basic level, a bibliography is a guidebook to the literature published on a particular subject. For example, some bibliographies focus on all works by a given author. Others are compiled based on a particular topic, or region. Still others are a list of all material published by a certain press. In defining the content of bibliographies, the term book is most often used, but bibliographies may also include pamphlets, ephemera pieces, articles, or newspapers as sources. The term bibliography is also frequently used to describe the list of resources referenced or consulted in the preparation of a document. That list, which usually occurs at the end of a document, may be called a Reference List but may also be referred to as a Bibliography.

Bibliographies are formatted in many ways, and collectors,

scholars, dealers, writers, and librarians use them for a variety of purposes. There are many terms used to describe types of bibliographies. Three terms for types of commonly published bibliographies are summarized below: *Enumerative*, *Descriptive*, and *Annotated Bibliographies*.

An *Enumerative Bibliography* is a listing of items based on a unifying principle such as creator, subject, date, etc. The fundamental bibliographic information listed for each item in this type of bibliography includes the author, title, date, and place of publication. The listings tend to be brief. The function is to record and list an item for reference rather than to describe each item in detail. Enumerative bibliographies are most often used by authors and researchers as they create a list of sources used in a piece of writing or in a book.

A *Descriptive Bibliography* includes the fundamental information listed above, and in addition provides the close physical description of each item; how the book (or pamphlet or ephemera) is put together. In other words, each entry provides the physical components of each specific item – a description of the paper, format, binding, type, printing, pagination, illustrations, and so on. Other details sometimes mentioned are how the published item compares to the author's original manuscript, the historical context of the production, information to assist in the differentiation of one edition from another, as well as any variations present within a single edition. For collectors, a well-implemented descriptive bibliography offers valuable ways to distinguish between editions, issues, and impressions.

A third type of bibliography is the *Annotated Bibliography*, which includes information provided in enumerative (and often descriptive) bibliographies, plus brief summaries of the content, the meaning, and usefulness of the resources and any additional comments. Annotated bibliographies can include: the background of the author, purpose of the work, scope, main argument, methodology, author's viewpoint, sources, special features, author's conclusion, bibliographer's conclusion, etc. The length of the annotations vary from a couple of sentences to multiple paragraphs. The annotated bibliography, with its summary added to the book description, is the style I appreciate most, as they provide the most valuable insights on the items that interest me as a reader and a book collector.

Evolution of Bibliographies

The 1984 Grolier Club publication *Bibliography: Its History and Development* presents an annotated record of key works in the history

of bibliography from the third century B.C. to the present; in printed editions from 1472. It is based on a Grolier Club exhibition in 1981 where there were works of both enumerative bibliographies and descriptive bibliographies.

As described in this publication, the definition of bibliography varied greatly at different periods of time and in different countries. Historically, catalogues of major institutional libraries and of some private collections were used by collectors, dealers and scholars as their key sources of information. In the past, catalogues from auctions, publishers, printer's lists, etc. were also sources of information. However, few copies of these catalogues have survived to the present. Prior to the age of printing, manuscripts were the primary sources referenced in bibliographies. This would have been during the period when manuscripts were used to store and disseminate information. Today, bibliographies are primarily focused on published material, especially books.

Currently, bookseller catalogues and some online postings provide good bibliographic information with their inventories. However, these are not technically considered bibliographies, because what is listed is not a thorough list on a given subject. It offers information on only the specific items at hand. When reviewing the catalogues or online postings, having a more complete bibliography available for reference can help put the specific item within context.

Bibliographies are often created, edited, re-published, or enhanced over time as more subject information is discovered or understood. The notable bibliographer and authority on early explorations of the West, Henry R. Wagner, stated in 1942 that a bibliography is always a work in progress:

*"In bibliographic work, after one has accumulated ninety-five percent of the information he desires, he finds the remaining five percent almost impossible to obtain. No sooner has the bibliography appeared on the market than somebody comes forth to announce that he or she has a book not mentioned in it, and after a while these sometimes amount to quite a disreputable number. Nevertheless, it is not worthwhile to try to get all; you are likely to die while waiting to obtain the last two or three percent. Better publish what you have and let the other fellow add to it. That has always been my principle, and I think it is the right one."*¹

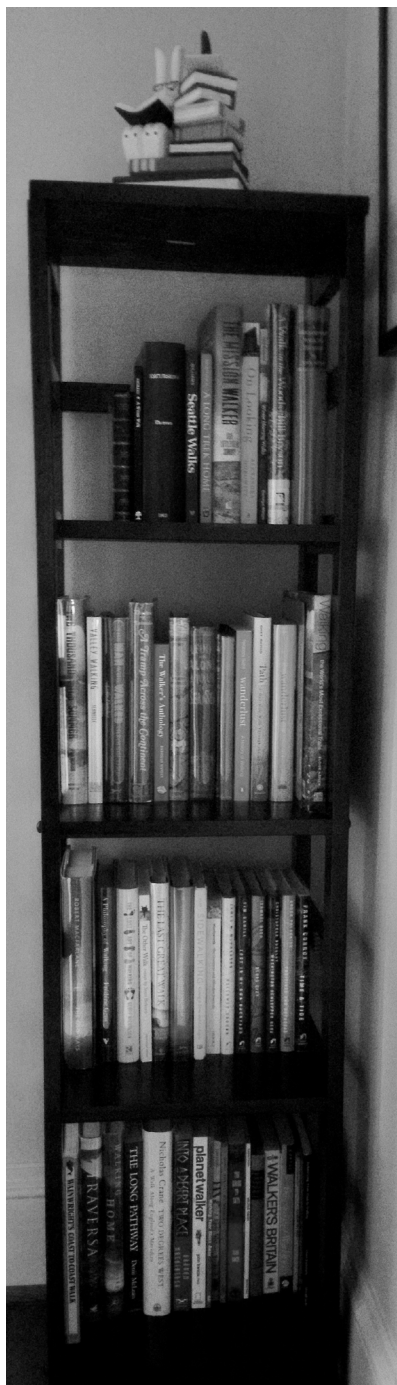
The Importance of Bibliographers

In many ways, bibliographers themselves can provide insights for collectors and dealers. Recently, in preparation for a Book Club of California lecture, I read a book about California bibliographer, bookseller, and librarian Robert Ernest Cowan.² In 1914, Cowan had created a notable bibliography of Californiana publications, with additional and enlarged editions published in subsequent years. (I have the 1933 edition.) The work of Cowan, as described in the Kurutz book and in the Cowan bibliography preface, engaged me in thinking about how we can benefit from the bibliographer's expertise. Introductions and other chapters such as preface, forward, etc. often include not only the criteria and process for creating the bibliography, but also scope, publishing timeframes, what libraries or institutions were utilized for research, what were key reference materials used, what was not included, etc. If the bibliography is about an author's publications, it may also contain a brief biography of that author. The bibliographer's pursuit of his or her interest and perspective on the materials can add a great deal of value to the enjoyment of the collector and dealer.

Why Bibliographies Matter

In a search through my log of the thousands of books, pamphlets, and ephemera in my personal collection, I was amazed to discover that I currently have about 50 specific items that are bibliographies, or are about bibliographers. For many years, I have collected many items from specific printers – primarily fine press printers. If they printed specific bibliographies, those items often became part of my collection. (It is also possible to now have a bibliography of the publications from one of my favorite fine press printers – Ward Ritchie.) I also own several books that are compilations of a selection of notable items made by an organization – examples are *Zamorano 80*, *Washington 89*, and *Zamorano Select*. Each of these describe the scope, criteria, and process used to select what items are in these bibliographies.

I did skim many of these bibliographies when I first acquired them, but had not studied them for some time. Recently, in pulling them from the shelves, I also came across a number of books I have collected about the impact of walking in America. On a personal note, many bibliophile friends are aware that when I was diagnosed with aggressive breast cancer ten years ago, I felt that walking helped me cope with my treatments of surgery, chemotherapy, and radiation. It helped me to survive this diagnosis. My collection of books about walking has grown out of that experience, and is part of the story of my recovery. Recently, a dear friend, who is also a historian, a librarian, a bibliographer, and a



Claudia Skelton's collection of books about walking that await the creation of a comprehensive bibliography.

writer of many books suggested that I consider creating a bibliography of books about walking. The suggestion inspired me. A beginning step might be to create an annotated bibliography of the books on walking from my personal collection. And then do research to expand the list. Assembling such a list would benefit not only me, but hopefully others who might wish to learn more on this topic.

After Michael F. Suarez, S.J. the Executive Director of Rare Book School visited and lectured at the Book Club of Washington in May 2018, I asked him about bibliographies. He stated: "Every bibliography tells a book-historical story." I agree with Michael and from my study, I believe bibliographies matter in a historical context, in understanding the sociology of printed materials and publications over many centuries. As book collectors, finding the most complete bibliographical works of reference on our chosen subject is key to enhancing our collections. As I continue to study bibliography publications and determine whether I will create one, I encourage others with expertise to contact me with your thoughts. Furthermore, a copy of the reference Grolier Club bibliography book will be available to be bid on at the Book Club of Washington Holiday Dinner and Silent Auction in December, 2018.

A Relevant Bibliography

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Notes

1. Wagner, Henry R. *Bullion to Books: Fifty Years of Business and Pleasure*. Los Angeles: The Zamorano Club, 1942.
2. Kurutz, Gary F. *An Essay on Robert E. Cowan's A Bibliography of California and the Pacific West, 1510-1906*. San Francisco: The Book Club of California, 1993.

Biography of the Author

Claudia J. Skelton is a long-term bibliophile. A great reader of books, she has a meaningful collection of Southern California fine press items, Southern California history, and many other subjects of books and ephemera. She serves as Vice President of the Book Club of Washington, Board member of the Seattle Public Library Foundation, and Board member of the Friends of University of Washington Libraries. She was also granted the notable 2017 Emory Award from the Book Club of Washington.





OF AN INCUNABULUM, THOMAS
À KEMPIS, THE BLACK OAK
BOOSKHOP AND A BOOK THIEF:
THE MOST RECENT PROVENANCE OF
A 535-YEAR-OLD VOLUME

David Wertheimer

"You cannot escape...no matter where you run, for wherever you go you are burdened with yourself. Wherever you go, there you are."

Thomas à Kempis, *De Imitatione Christi*, c. 1418



The Merriam-Webster defines "provenance" as "the history of ownership of a valued object or work of art or literature." In the antiquarian book world, provenance can be traced through inscriptions to or by an owner of a book, to bookplates or other indications of the libraries in which a book has lived, to a signed or identifiable binding, or sometimes even by distinctive marginalia that tells us about the interests and/or identity of particular readers. Ideally, knowledge of the provenance of a volume adds to the story it tells, to its significance as an historical artifact, or even to its value.

I think that provenance is most interesting and fun when it involves the story of how a particular book came to be in the hands an individual owner. Such is the case with one of the tomes in my library: A 1483 edition of *De Imitatione Christi et Contemptu Omnium Vanitatum Mundi*, published by Peter Loslein in Venice. It's not a large book, printed in quarto and measuring a mere measuring 5.5" x 7.5". The distinctive design and markings of the contemporary, full alum-tawed pigskin binding over (somewhat warped) beveled wooden boards, strongly suggest it was bound by the 15th century, Geislingen-based artisan Johannes Richenbach, the first binder known to use metal rolls bearing incised patterns to create repeated friezes.¹ Although moderately worn by centuries of readers, the binding is clearly and exuberantly blind-tooled in portrait figures and profile lozenges of saints and kings, and patterns of vines, blossoms and related ornate decorations.

Through stylistically simple formulations, *The Imitation* stresses the virtues outlined in The Sermon on the Mount (Matthew, 5:3-7:29), promotes self-renunciation and modeling one's life on the example set by Jesus of Nazareth. The book is considered by many to be the most significant product of medieval Christian mysticism. Some even argue



The distinctive contemporary binding on the 1483 edition of De Imitatione Christi et Contemptu Omnium Vanitatum Mundi, possibly created by Johannes Richenback of Geislingen.

that *The Imitation* is among the most influential works in the entire corpus of Christian literature, and it very likely the most widely read devotional work in Western religious tradition, after the Bible itself.² For more than 600 years this book has moved hearts and minds of women and men, stressing humility and self-renunciation. It has been translated

into more languages than any other text, other than the Old and New Testaments.³ Given that it was likely written to instruct cloistered members of religious orders, it's remarkable that the book has become among the most popular religious tracts in Western history.

The Imitation contains many notable and memorable lines. For example, the quote at the top of this article, "...Wherever you go, there you are," has been attributed to many different authors, (e.g., Stephen King) and spiritual traditions (e.g., Confucius), and even science fiction character Buckaroo Banzai, but *The Imitation* may actually be able to claim its first appearance in print in any context.

Ironically, because of its popularity as a book that was actively read, rather than just placed and revered in an honorary place on bookshelves, early printed editions of *The Imitation* are hard to find and quite rare. Most older copies were read and re-read until they eventually fell apart in the reader's hands.

There is considerable scholarly debate about the true authorship of *The Imitation*, which first appeared anonymously as a manuscript in 1418, almost four decades before the first printed book in the Western world. The debate about the creator of this work is summarized well in the introduction to the Project Gutenberg edition of *The Imitation*, which is available on-line:

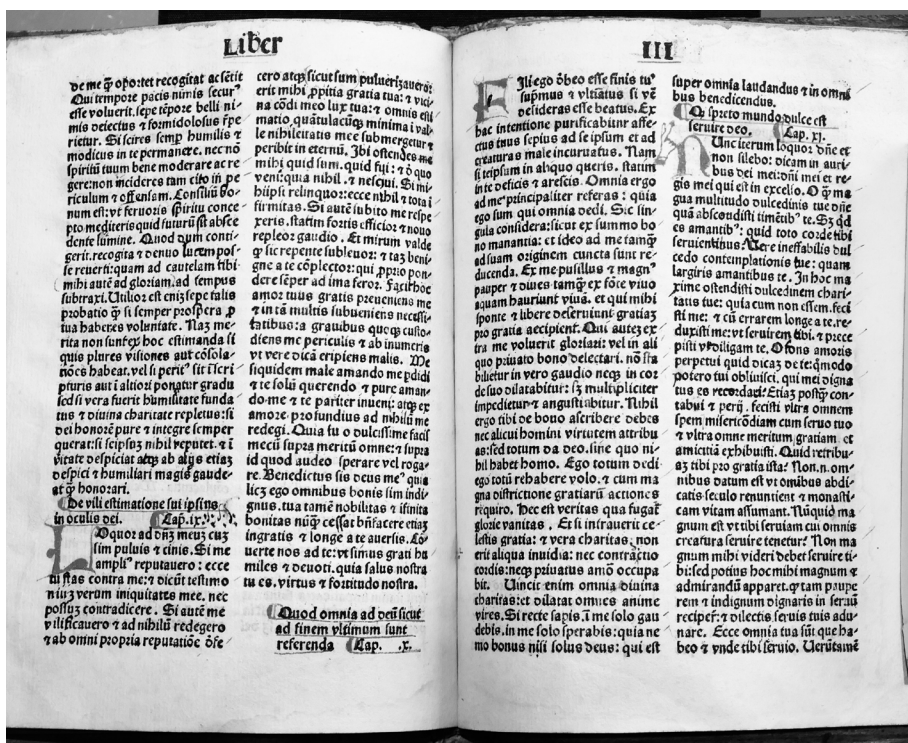
"The treatise "Of the Imitation of Christ" appears to have been originally written in Latin early in the fifteenth century. Its exact date and its authorship are still a matter of debate. Manuscripts of the Latin version survive in considerable numbers all over Western Europe, and they, with the vast list of translations and of printed editions, testify to its almost unparalleled popularity. One scribe attributes it to St. Bernard of Clairvaux; but the fact that it contains a quotation from St. Francis of Assisi, who was born thirty years after the death of St. Bernard, disposes of this theory. In England there exist many manuscripts of the first three books, called "Musica Ecclesiastica," frequently ascribed to the English mystic Walter Hilton. But Hilton seems to have died in 1395, and there is no evidence of the existence of the work before 1400. Many manuscripts scattered throughout Europe ascribe the book to Jean le Charlier de Gerson, the great Chancellor of the University of Paris, who was a leading figure in the Church in the earlier part of the fifteenth century. The most probable author, however, especially when the internal evidence is

considered, is Thomas Haemmerlein, known also as Thomas a Kempis, from his native town of Kempen, near the Rhine, about forty miles north of Cologne. Haemmerlein, who was born in 1379 or 1380, was a member of the order of the Brothers of Common Life, and spent the last seventy years of his life at Mount St. Agnes, a monastery of Augustinian canons in the diocese of Utrecht. Here he died on July 26, 1471, after an uneventful life spent in copying manuscripts, reading, and composing, and in the peaceful routine of monastic piety.”⁴

But enough of the scholarly debate about the authorship of a celebrated work. There are historians far more qualified than I to address this issues. Rather, the focus of the current essay is much more mundane: How this volume ended up in my library after a bit of detective work that involved eBay and the internet, the well-known, (and now sadly defunct) Black Oak Books in Berkeley, California, and the Berkeley, California, Police Department.

My fascination with early printed books, (or incunabula, which refers specifically books printed during the 15th century), dates back to my childhood in New York City, and my regular visits to The Pierpont Morgan Library, where I was well-known to the staff as “that odd boy who loved very old books”. Although my budget allowed me only to acquire twenty-five cent books in the dark and dusty used bookstores that lined Fourth Avenue in the late 1960’s and early 1970’s, my trips to the Morgan allowed me to dream of more substantial acquisitions, accumulated by one of the great collectors of the era of the robber barons. When, as an adult, I was finally able to think about the mere possibility of owning an incunable, it rapidly became a slippery slope.

As I became a more serious collector, I began to work with specific dealers who learned of my interests, the criteria for my acquisitions (subject matter, condition, etc.), and, of course, the limitations of my budget. The booksellers (and collectors), who work in this corner of the antiquarian book market are a fairly small group, and it’s not hard to get to the point of recognizing, if not connecting with, the most expert and informed dealers. Many of these dealers utilize eBay as one of the venues for listing their offerings, as the internet significantly increases the visibility and reach of both their shops and their inventories. This is why, in 2006, I was surprised to see this rare copy of *De Imitatione Christi* listed by an eBay seller I had never encountered before. My curiosity was reinforced by the limited number of bids that had been placed on the volume; clearly other buyers, (who often encounter one other bidding up the prices on the same books), were as cautious as I was



A sample of the text from the 1483 edition of *De Imitatione Christi et Contemptu Omnium Vanitatum Mundi*, showing the wear of many centuries of readers that led to the disintegration of most of the early editions of this classic work.

about the seller of this particular book.

I took the step of reaching out to the seller to determine who s/he was, and find out who they happened to be in possession of such a rarity. The seller responded to my inquiry fairly quickly, writing to me that “the book has been passed down for generations in my family, and I’ve decided that it’s now time to offer it to collectors who might be more interested in it than I am.” This response only increased my suspicions, so I decided to pursue a bit of internet-based research about the book on my own.

It didn’t take long to find that there was another copy of the 1483 Venice edition of *De Imitatione Christi*, also in a blindstamped alum-tawed pigskin binding, being offered for sale by the renowned shop, Black Oak Books, in Berkeley, California. Intrigued that there could possibly be two such strikingly similar copies of this book being offered for sale, I called the bookstore to inquire about their copy of the work. One of the owners, (and I wish I could recall which one it was), who managed their rare book inventory, was handed the call after I asked about this particular item in their inventory.

“Yes,” he told me, “we do have a copy of the 1483 à Kempis edition in stock. Are you interested in it?”

“Are you sure it’s actually in the shop?” I asked.

“Yes, it’s in a locked case in the back room where we keep the rarest books,” he responded.

“Could you check on that for me?” I inquired.

“One moment while I go look,” he responded. I heard the phone being set down on the counter and his footsteps away from his desk. Only a minute or two had passed when I heard steps running quickly back to the phone.

“The volume you are interested in appears not to be in the shop,” he told me in a calm, but alarmed tone. “I am concerned, given that I cannot account for its location.”

“I think I know where it is,” I responded. I then provided him with the information about the listing on eBay, which appeared suspiciously similar to the description of the book that was supposed to be in stock at Black Oak. The owner thanked me for the information, and indicated he would follow-up to determine if the book listed on eBay was indeed the copy that had been in their inventory.

About a week passed, and the owner called me back. “I cannot tell you how much I appreciated your call last week,” he told me. “The copy you pointed me towards on the internet was indeed our copy, which we were not aware had been stolen by what must have been a very clever visitor to our shop.” As it turns out, Black Oak had contacted the police, and the authorities had been able to work with eBay to end the auction and retrieve the book before it was sold and shipped to an unsuspecting victim of a fraudulent sale. The book was now safely back in the shop’s inventory.

“Do you get to Berkeley much?”, the owner asked me. “Not often,” I said, “although I love the Bay Area.”

“Well,” he responded, “If you are ever in the area, please do stop by at the shop. As an expression of our gratitude, I’d like to offer you a 20% discount on your next purchase here.”

Without missing a beat, I responded, “Thank you for such a

generous and kind offer. Might the 20% discount apply to my purchasing of the *De Imitatione Christi*?”

The seller paused, and responded, “That would be a pretty big 20%. But, then again, we wouldn’t have the book if you hadn’t called. If you would like the volume, it’s yours.”

And so the book now sits in my collection. Additional research about this particular volume has, since I acquired it, added to its provenance and its journey onto my shelves. The book contains a curious armorial bookplate with a bishop’s miter and the obscure initials “B.A.Z.W.” Based on the history of other books with similar markings, I believe that this places the book in the rather extensive library of the 18th century Abbot Benedict Rheindl of the Premonstratensian Abbey of St. Peter at Weissenau.⁵ This abbey was near Ravensburg in Wurtemberg, founded in 1145 by Gebizo of Ravensburg, a Guelphic ministerial, and his sister Luitgarde. I only wish I knew more about where this book lived at other points in its journey across more than five centuries.

But today, thanks to a bit of on-line research, the intervention of the authorities, and the generous “thank you” offered by the seller, the book now has a home in Seattle, Washington. And because of its story, it’s one of the favorites in my collection.



Notes

1. *Twelve Centuries of Bookbinding: 400 – 1600*, by Paul Needham, published by the Pierpoint Morgan Library, 1979
2. *Imitation of Christ*. (1910). In *The Catholic Encyclopedia*. New York: Robert Appleton Company. See New Advent: <http://www.newadvent.org/cathen/07674c.htm>
3. *A Journey Through Christian Theology*, by William P. Anderson and Richard L. Diesslin, Fortress Press, 2010
4. See Gutenberg Project website post at: <http://www.gutenberg.org/cache/epub/1653/pg1653-images.html>
5. *A descriptive catalogue of the Latin manuscripts in the John Rylands library at Manchester*, by Montague Rhodes James, The Manchester University Press, Longmans, Green & Company, 1980.

Biography of the Author

David Wertheimer has been fascinated by rare books from an oddly early age, and has focused his collecting on incunabula, the earliest printed books. When not engaged in obsessing about his library, he serves as Director of Community and Civic Engagement at the Bill & Melinda Gates Foundation in Seattle. He is the current editor of *The Journal of the Book Club of Washington*.





MARTIN GREENE RECEIVES THE 2018 BOOK CLUB OF WASHINGTON EMORY AWARD

The Book Club of Washington makes the Emory Award annually to a Washingtonian who has made an extraordinary contribution to the culture of the book. This year, the award has been presented to Martin (“Marty”) Greene.

The Emory Award is named after George Meade Emory (1931-2010) and Deborah Carley Emory (1934-2014) were avid book collectors and longtime BCW members. Over the years Meade wrote a number of articles for *The Journal*, and Deborah served as its editor from 2002 to 2006. Meade was a prominent Seattle attorney, professor of tax law at the University of Washington, and one-time Assistant Director of the Internal Revenue Service. He collected books about the Pacific Northwest. Deborah had many and varied interests, but her love and knowledge of music eventually led her to develop a career writing for music and arts journals, specializing in chamber music. The couple endowed a fund to assist the University of Washington Libraries in acquiring books about the Pacific Northwest.

Marty has nurtured a lifelong passion for reading, traveling and collecting books. A National Fellow of the Explorers Club, Marty Greene’s love of exploration grew from hiking and mountain climbing to leading expeditions and lecturing on cruise ships. He has traveled extensively in many parts of the world, including retracing Sir Ernest Shackleton’s 1916 expedition across South Georgia Island and scaling Denali (Mount McKinley) in Alaska.

An avid reader since his childhood in Nebraska, Marty assembled one of the world’s largest private libraries on exploration of the Arctic and of Russian-America (Alaska prior to 1867). Marty likes making up his own rules as a collector; for example, while he collects books on Greenland, he does not collect titles about nearby Iceland. The search for rare titles has been a continuing adventure that as provided excitement, new educational insights and, above all, fun.

Marty’s love of books has led him to take on many different roles in the Seattle bibliophile community. He has served as President of the Friends of UW Libraries, managed the 2006 Fellowship of American Bibliophilic Societies (FABS) Tour in Seattle, organized gatherings with



Martin Greene in his library.

bibliophiles and dealers during the Seattle Antiquarian Book Fair, writing for *The Journal of the Book Club of Washington*, and organizing BCW events.

When not collecting books, Marty has served as a gastroenterologist at Swedish Medical Center in Seattle, a Clinical Professor of Medicine, as well as a Representative Director for Libraries at the University of Washington Foundation, a Fellow of the American Antiquarian Society, and a member of The Explorers Club Library and Archives Committee. He holds memberships in the Royal Geographical Society, James Caird Society, South Georgia Association and Friends of Scott Polar Research Institute. He also enjoys being on Board of Directors, Seattle Symphony Orchestra.

In recent years Marty participated in the Amundsen Memorial Lectures at Fram Museum, Oslo, Norway, and brought its Director, Geir Kløver, to Seattle for lectures with the Pacific Northwest Chapter, Explorers Club. He and his wife, Kathleen Wright, now enjoy living at their ranch in Sequim, WA, near the Canadian border.



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The club was founded in 1982 to recognize, encourage, and further the interests of the book, fine printing, and their associated arts. It is a public, nonprofit corporation, incorporated under the laws of the State of Washington. Varieties of memberships are available and may be acquired by contacting the club at www.bookclubofwashington.org.

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